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Rev. Robert Elliott Speer, D. D.,
156 Fifth Avenue
New York, N. Y.

Dear Rev. Speer:

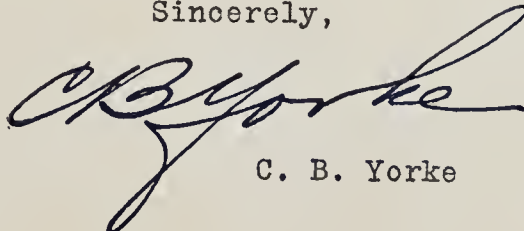
I think you will be interested in the enclosed proof from the FORTUNE Survey which reveals that most Protestants with opinions believe the world today is more in need of religion than greater economic security.

As you probably know, the FORTUNE Survey is a scientific sampling of public opinion in the U. S. by the same methods which enabled FORTUNE to predict with an error of less than 1% the exact size of Mr. Roosevelt's majority in 1936. The Survey is no sponsor of economic or social doctrine, no political propagandist, or pleader of special causes.

The current Survey included the question: "Which do you think the world is most in need of today: greater economic security for the people of all nations, or more religion?" The replies are tabulated on the enclosed proof with the opinions of Protestants, Catholics and Jews recorded separately.

This Survey will be published in the August issue of FORTUNE on July 25, and I would appreciate your holding it in confidence until then.

Sincerely,



C. B. Yorke

Y/c
Enc.

818 CENTRAL AVENUE
PLAINFIELD, NEW JERSEY

May 24th.1912.

My dear Rob.

I saw the enclosed statement in a paper and thought you might be able to use it to advantage.

Everyyours
Fred.

SIN AS SEEN BY ONE WHO HAS TRIED IT.

Not long ago in New York City a young married woman, the wife of a young man of wealth, deserted her husband and took up with another man, with whom she was enamored.

The guilty pair rented an apartment and flaunted their crime against law and decency. The husband had no difficulty in getting a divorce.

But the evil life soon lost its charm for the guilty wife and her partner, and recently, six months after the beginning of this course, the wife and the young man committed suicide, in their rented apartment. Before the final tragedy occurred, however, the guilty young woman, who is represented to have been very intelligent, is said to have sent this message to one of her intimate friends.

"My friend, you and I and Fred, young, heedless, cynical, living in this reckless town of New York, may laugh sometimes at old things like the law and religion, when they say "Thou shalt not".

We may think that phrase was written for old fogies. Also we may sneer at "The wages of sin is death". But, my friend, there comes to us all, sometimes, the knowledge that the law and religion are right. what they say we shall not do--we cannot do without suffering. I have learned that. Also, the wages of sin is death. It's worse than death--it's a hell on earth."

Notes of Mr Speer's Paper on Gambling.

Page 1; line 15. Is not the phrase "gone forever" liable, and very *ta wrong x* discouraging interpretation?

Page 7: lines 7-15: This seems to me overdone. Most bets come under the category here described, being made by men who do not know on either side how the game will result. But they do not profess to know, and I do not see their betting "shades off into falsehood." They are simply taking a foolish and undignified way to show their interest in their college, but not lying about it that I can see. The Advocatus Diaboli might retort that betting checks lying, as it attends it with risk, the braggart being met by the argument: "Put up, or shut up."

It seems to me--although I express the opinion with some hesitation--that the line of principle should be run sharply enough to condemn not only betting but all kinds of business gambling. Otherwise many a man can reply that he is doing nothing more than is done by people who buy stocks "long" or "short," and who thus bet on what their price will be at a given date in the future. The principle that there should be no gain without a service rendered which is equivalent to the gain, is the fundamental one, which forbids betting and every kind of gambling.

Not that I mean to condemn all kinds of speculation. Where a man risks what is his own, and what he can afford to lose, for an object which will be a public benefit if he succeed, the speculation seems lawful. But unless all three conditions are fulfilled, speculation is as wrong as betting. And the last of the three is the most imperative.

I enclose an article cut from The Southern Cross of Melbourne, which may interest both you and Mr Speer. They are having a red-hot discussion of the question in both Australia and New Zealand, from which the article comes. What is quoted from Dr Martineau seems to me especially clear-cut.

5, THE RAYMOND
WALTON PLACE

April 21, 1904.

My dear Sir:—

I thank you for your notice of my little article in the "Elementary School Teacher", and for taking the trouble to write me about it. I take the liberty of sending you the article itself, as I see you only saw the newspaper comment, and even while it quotes, it usually succeeds in giving a false twist of some sort and often misconveys the meaning by not giving it all.

Your objection to the idea might still hold as before; and of course the whole question you raise as to whether the theater could be improved is such a large one that it could not be riddled in the course of a letter. I do not feel that the thoughts I set forth have anything to do with the theater as it is to-day; but I do feel it to be quite possible that under right leading in that direction the theater might wield its immense power on the side of better things.

I do not agree with the spirit of Mr. Speer's article. Wholesale condemnation of a subject and such unwarranted assumption of a false reason given for going to the theater as he makes, as well as his arbitrary

5, THE RAYMOND
WALTON PLACE

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decision as to just what one should do - even going the length of assuming that Christ would fully agree with him - do not seem to me to be likely to lead a mind toward the spirit of truth; much more likely to repel, if they could influence at all.

I would not offer my views as to Mr. Speer's arguments, but that you had sent me the article for comment; and I fully realize that while I don't see the best enlightenment in just the light he throws on the subject in this article, I fully believe the world has some need for all the lights that are thrown out for its bettering, and I profoundly respect all who are working for its betterment after their own light..

*Again thanking you
I am sincerely yours
Mildred Cornelia Blaine*
(Mrs. Emmons Blaine)

To
Mr. W. P. Keeler,
6818 Normal Avenue,
Chicago.

"Magazine mailed separately"

(ENCLOSURE)

THE CHRISTIAN AND THE THEATRE.

(Read at Chi Alpha,
December 7- 1907.)

Al. Halsey ?

THE CHRISTIAN AND THE THEATRE.

"Why does not dramatic art occupy the same place as music now has in the popular education?" was asked of Mr. Joseph Jefferson. He replied, "First, because there is a popular prejudice against the stage; second, because it is quite as difficult to act as it is to sing. However, it is the old prejudice that has been against the stage from time immemorial, and which to a certain extent still exists, and I fancy ever will. I was talking with two Methodist ministers, and they were telling me that they had never been to a theatre, and I do not think it was rude in me to say I thought it a great pity they had not been. It is impossible for a minister to visit the theatre, because it puts him in an unpleasant position with his congregation; and, as a matter of good taste, although he might desire to go, I respect the minister who does not go to the theatre, through sincerity, because he respects his congregation. I cannot fail to think that the dramas of Shakespeare, and even the plays of Bulwer and Sheridan, are helpful. The finest literature in the English language is in the dramas of Shakespeare. It does seem to me that those plays should be acted, and acted often as a fine education."

Francis Wilson, on the same theme writes: "At Venice my eyes bulged out in astonishment at a life-size bronze statue of the Comedian Goldoni. 'Can it be possible,' said I to myself, 'that our village pastor is mistaken, and that all hope of eternal salvation is not to be abandoned by those who enter the portals of the player's profession?' I remembered then how, at home, Jefferson, Murdoch, Booth, Barrett, Robson, Crane, Mary Anderson, Charlotte Cushman, and a host of others were loved and respected, and I confessed to a feeling of distress that our village pastor's predictions were to be unfulfilled and that not unlikely I was to be deprived of an ultimately exciting experience in the nether world."

There is a prejudice against the stage. It as old as Solon, who condemned the profession in ancient Greece, as "Tending by its simulation of false characters and by its expression of sentiment not genuine or sincere, to corrupt the integrity of

human dealings."

In the Roman Republic actors 'became, in the eye of the law, infamous, (Disreputable), and incapable of holding any honorable office.' 'In China, to-day, the actor is excluded from the Confucian Examinations. This prejudice is recognized even among the leading actors of our day. Mr. Richard Mansfield, in an article in the North American Review, under date of December, 1892, wrote: "The actor now rarely depends upon his acting. He must be a diplomat and courtier too. He must placate a hundred people who write and thousands who entertain; he must be a thing to be gaped at; he must be a snob and sycophant, or he is liable to fail. His speech must be different to that of any earthly human being and far from holding the mirror up to nature, he must if he hold up any mirror at all, have one marked like unto our familiar nursery tea-pot in which we saw out little forms and faces strangely and marvelously spread out and distorted. The young and ambitious actor, dare not, as of old, launch into Shakespeare, unless he have some \$35,000. to lose in one venture." Mr. Mansfield was an actor of recognized ability and talent, and yet his criticism of his profession is quite as ^{severe as} anything uttered by an opponent of the theatre.

There is much to be said on the other side. Mrs. Siddons declared that "Only blind prejudice could regard the stage and immorality as synonymous," while Schiller wrote, "The stage commands all human knowledge, exhausts all positions, illumines hearts, unites all classes, and makes its way to the heart and understanding by the most popular channels." It is well to remember in considering this question, that there are actors, and actors, and theatres, and theatres. When Joe Coburn, the prize fighter, was in a restaurant in St. Louis, he noticed at another table Mr. Joseph Jefferson. Going over to the table, Coburn said, "I hear you and me's rivals dis week." "Yes," answered Jefferson, "but I am glad, Mr. Coburn, it is not in the same ring." It is related that when Edwin Booth died, John L. Sullivan, sometime pugilist, now actor, said, "Another one of us gone."

Making due allowance for prejudice and ignorance, ministerial and otherwise, the fact still remains that the stage is regarded by a large number of people as far from a noble profession. In a recent issue of the St. Louis Times I find the following:-

"Actors, have only too often fallen into bad repute in the United States. The profession has long been marked for irregularities, and, whether justly or not, the blight clings. It is up to the players to remove this stain. Theatrical marriages should be abandoned or taken more seriously. There should be less bar room ~~candy~~ and more study. What the actor of this country needs is to spend his midnight oil over books instead of beer. He should talk less and think more of himself. He should marry to stay married, as some few of the sound men and women of the stage do. He ought to assume family responsibilities, take time to vote, and serve on a jury. The actor is frequently covered with a veneer of culture so thin as to be transparent. And, briefly, he ought to be a citizen and not a wanderer."

Comment is unnecessary.

Let us endeavor this afternoon to disabuse our minds of any prejudice against the theatre.

THE THEATRE IS A BUSINESS.

It is a large business. In a little pamphlet entitled, "A Company Roster of the Theatrical Profession, Season 1907 - 1908," published in this city, I find a list of several thousand names, indicating how extensive the work of the profession is. In Kahn's Theatrical Guide the names of not less than four hundred theatres are given. These theatres are located in all the principal cities and towns in the United States. I count in the City of New York not less than sixty theatres, not to mention a much larger number of so-called theatres, one of which I noticed was opened last week in my neighborhood, in Bleeker Street, with a glaring sign offering as the first attraction, "Satan at Play." There is an army of at least from 100 to 150,000 men, women and children directly engaged in the work of the theatre. The audiences crowding the

theatres of our great cities week days and Sundays are very large. I am told by competent authority that at the Vaudeville theatres they fill their houses on an average of two and a half times each day, which means large profits both to the player and the manager. The theatre in most places is going seven days of the week, albeit the decision of Justice O'Gorman given this week, may interfere somewhat with the receipts of the morrow.

The Trust has invaded the theatre, as all other business. Practically no player and certainly no company of players, has any chance of success, unless allied with the syndicates who control all the principal theatres from New York to California. When so successful a manager as Belasco wished to have Mrs. Carter play in Washington, because he was not in with the syndicate, he had to hire a hall for the purpose, and some of you will recall that Madame Bernhardt, in the State of Texas, was forced to purchase a huge tent for her performance, because forsooth she refused to be controlled by the syndicate.

It is a large business with numerous vested interests not to be despised or condemned by any mere prejudices.

THE THEATRE IS AN AMUSEMENT BUSINESS.

Very few of even the great actors claim for the theatre any large educational influence. So far as I have read, most of the great actors freely admit that the chief aim of the theatre is to amuse; it is the amusement business of the world.

There are distinguished men such as Professor James of Harvard, who object to the theatre on psychological grounds. The late Dr. Trumbull, of the Sunday School Times, who was somewhat of a Puritan in his beliefs and practices, wrote much on this subject. In a little book entitled, "On the Border Lines," he gives some interesting data such as, that Henry Irving had committed at least 15,000 murders on the stage, and

Mr. Barry Sullivan, added 2,000 more to this list; that Mr. Charles Wyndham has been divorced from 2000 wives on the stage, and that Mrs. Bancroft had been foully abducted or adopted 2200 times, while Miss Ada Cavendish had been abducted 5600 times. Both these distinguished men, one a Professor supposed to have rather pragmatic views on men and things, and the other a literary man of wide research, a true preacher of righteousness, oppose the theatre of psychological and ethical, not to say moral and spiritual grounds. I think we are fairly safe, therefore, without giving assent or dissent to the views of these distinguished men, to take the position that the best that can be said of the stage is that its chief aim and mission is to amuse.

I spent the other evening with my friend, Mr. Edwin Milton Royal. He is an actor and writer of no mean repute. I asked him this question, "Mr. Royal, you have been twenty years on the stage, or writing plays, do you consider the stage better to-day than it was twenty years ago, or worse?" Mr. Royal replied much in the words of Shakespeare, that "The players are the abstract and brief chronicles of the times." In effect he declared that as he believed that the times were better, the ~~sensitiveness~~ or twenty-five conscience of the people more awakened to-day than twenty years ago, so he thought the theatre was accordingly better. He frankly said "The theatre is a business, pure and simple, and we cater to the public. We may be a little better than the public, but not much." This is an old question as to the growing ^{evil} tendency of the theatre. I read in Pepys' Diary the following: "I went last night to see a 'Mid-summer Night's Dream. It was a great waste of time, and I hope I shall never again be condemned to see such a poor play. Ah, give me a comedy of Ethelridge, and let us have no more of this dull vague Shakespeare." This was a hundred years after the play of Shakespeare had been written. Then Shakespeare, even as now, was neglected, and was to that generation as Mr. Pepys' pronounced him, dull and vague.

Some two years ago there was produced in this city, one of Bernard Shaw's plays

entitled, "Mrs. Warren's Profession." The police stopped it the first night, because it was so bad? Six months ago this play was put on the boards again. The police did not interfere. It ran a week and then ceased. I heard two accounts as to the reason for this. One was that the people would not stand for it. - bad. The other, that it was so insipid that it fell. I have read the play. I can believe that either of these reasons would be sufficient. The fact is however, that the play without police interference was abandoned.

The three successful plays in this city, of the present year are probably, 'The Squaw Man,' 'The Lion and the House,' and 'The Man of the Hour.' 'The Squaw Man' is now being played in California, in England, Australia and a number of other places. So far as I can judge from the reading, it is a clean, wholesome play. I do not know how many times it has been presented, but the writer has already realized one hundred thousand dollars as his part of the proceeds from this literary effort. 'The Man of the Hour,' has been performed 421 times, and 'The Lion and the House,' 621 times. Each of these plays deals with some prominent phase of our American life. 'The Squaw Man,' giving a vivid picture of Western life; 'The Man of the Hour,' the ideal Mayor, who has grappled with the great city problems; 'The Lion and the House,' deals with the Trust question. These plays have attracted large audiences and have, as intimated, filled the pockets of actor and manager and writer. So far as I can judge, with slight exception they are free from any moral taint, and fairly justify the statement that the actor is a 'brief chronicle of the times.' But these plays represent the very best of the day. Let me read from the current issue of the Dramatic Mirror, the most widely circulated theatrical paper in the City, a list of plays taken at random, from a long list of plays recently copyrighted:-

Bad Boy and his Teddy Bear.
Cow Puncher and the Girl.
Cupid in Congress.
Divorcons.
A Modern Comedy of French Life, in three acts.
Swing with the Governor.

Thou Shalt not Love.
Three Kisses.

I have taken these indiscriminately and they are fairly typical of very many others. The titles surely do not impress one as of any high moral order.

Some years ago when the question was being discussed as to the proper kind of play to which a youth could go, it was suggested that the proper play for a young man to go to would be the one to which a young girl could go and take her mother.

The question we have to consider is what should be the attitude of the Christian man to the theatre, the one he sees flaunted in his face on many colored bill boards, by day and electric signs by night? This is no easy question to answer. (1) I am confident that there should be no wholesale condemnation of the theatre. One must be a thorough master of this subject, or be a most distinguished psychologist, like Prof. James, or a profound student of morals, like Dr. Trumbull, who can, in the face of the fact that thousands of good people see no harm in the theatre, speak ex cathedra on the subject. Excessive theatre going is bad. Prof. James, as quoted by Mr. Robert E. Speer in his volume, 'A Young Man's Questions,' goes so far as to state that 'The weeping of the Russian lady over the fictitious personages in the play, while her coachman is freezing to death on his seat outside, is the sort of thing that everywhere happens on a less glaring scale. Even the excessive habit of indulgence in music, for those who are neither performers themselves nor musically ~~inclin~~ gifted enough to take it in a purely intellectual way, has probably a relaxing effect upon the character.' Excessive theatre going, like excessive novel reading, or any other undue indulgence, can be heartily condemned, but does this condemn all theatre going? (2) We must recognize an honest difference of opinion on this subject. There are actors and actors. There are theatres and theatres, and while it may be true that the best of the theatres is none too good, it is hardly fair to place all theatres under one head as being irrevocably bad. The Christian man should rid himself of cant in this matter. So many non-theatre goers, like the two good Methodist ministers to whom I referred at the beginning of this paper take sort of pious pride in the fact that they do not go to

the theatre. I should want to ask how do they take their pleasure? What do they have in place of the amusement which other people find in the theatre? The founder of the Law School of Columbia College, Judge Dwight, as one of his intimate friends informed me no later than last week, was accustomed after a hard day's work, to go to the theatre. He did not always seek out the Shakespearean plays either, but a good wholesome comedy gave him the needed relaxation which he felt he required. I have a personal friend, a distinguished Jurist, possibly the most distinguished Jurist in the neighboring State of New Jersey, who, to my knowledge has for years, spent many a Saturday afternoon at the Matinee here in New York. He is the son of a Minister. He is a clean, wholesome, upright man, a good judge, and in every way a most honorable citizen. Professor Simon Patton, of the University of Pennsylvania, in one of his lectures delivered last year before the School of Philanthropy, and since published in a volume entitled, "The New Basis of Civilization," in his closing chapter defends the theatre, as one of the means to be used in the social regeneration of the masses. I do not say that I agree with any of these distinguished men, but when there are so many men of integrity, some of them men of piety, of good judgment, who patronize the theatre, I think it ill becomes the Christian man to indulge in indiscriminate condemnation.

(3) I believe every Christian should have a clear, clean-cut conception of his relation to the theatre. It is a question that will not down. No pastor but what is continually besieged by young men with the question, 'Shall I go to the Theatre?' No Christian man but what sooner or later meets it among his friends and acquaintances. A man should have clear cut convictions on this subject and be willing to give a reason for the hope that is in him. If you ask me how often I have been to theatre, I have to reply only twice in the course of my life, once when in the City of Philadelphia, stopping with a classmate, who was an intimate friend of Henry Irving. It was the opening night and Mr. Irving had sent him the choice seats in the house. I saw the 'Merchant of Venice.' Last summer, staying with some friends, I saw, out of doord, the

Ben Greet Players, in 'As You Like It.' This is the extent of my theatre going. It is dangerous for a man with such limited personal experience to set forth his opinion. I am reminded of one of Mr. Jefferson's experiences: "What do you do in the theatre?" asked a negro of the great impersonator of Rip Van Winkle. "Your son tells me that you stand up and Mrs. Jefson frow knives at you," said the negro lad. Jefferson replied that Tom was quite capable of saying so. "You doan ack in no circus." "How do you know?" Jefferson said, "Cuz," replied the negro, "I done see you get on a horse." In spite of my limited personal knowledge I put the theatre on the list of doubtful things. This list is a long one. I have some curious items on this list. Last summer it was a privilege to spend a week with the father of a college classmate, an old man of nearly 80. He has the largest cranberry bogs in New Jersey, if not in the country. I wandered with the old gentleman among the bogs which represented 40 years of work in the life of a busy Methodist parson. Forty years ago he recognized the impossibility of educating his children on the salary provided by the country Methodist Church. He conceived the idea of growing cranberries in that south Jersey land. This became his ambition, later his amusement. Now in his old age it is still his amusement, not to say very large profit. One morning crossing a bog we stopped quickly. Standing in the little stream that ran through the meadow was a beautiful deer? We were to the leeward of him and unobserved. For a while the pretty creature drank from the brook, then with graceful leaps came toward us, still not seeing us, then sprang to the bank and over the meadow, unconscious of the presence of man, his mortal foe. In all nature I have never seen anything more graceful or beautiful than this fair creature at that early morning hour enjoying what I suppose would be called his constitutional. Now, I cannot conceive of any possible circumstance that would induce me, for amusement, to hunt such a creature. I can imagine if I needed food, under the stern law of necessity, I could go out with gun and dog, and jack lantern, and all the splendid equipment of the hunter, for deer, but harring necessity I cannot imagine any circumstance that would lead me for amusement to hunt. I put

hunting in the list of doubtful things, and refuse to do it, for I will not add intentionally to the suffering even of ~~human~~ animal creation, if I can avoid it. I put the theatre on the list of doubtful things, for different but cogent reasons.

The only reason that would induce me to go to the theatre would be for amusement. I consider this question solely from the amusement side. I have watched carefully the effect of the theatre on young men and women. I am convinced that the benefits accruing are slight - the evils many. I do not see how it is possible for the average young man to attend any ordinary theatre where the display of the human person forms so large a portion of the exhibit, without the individual suffering somewhat in character. I noted the other day that Otero, whom I believe is a celebrated dancer, had ^{her} feet insured for \$150,000.; Paderewski has his hand insured for \$45,000.; Lena Cavalleri her larynx for \$50,000.; Kubelik his fingers for \$50,000. The hand of Paderewski, and the larynx of Cavalleri, and the fingers of Kubelik, are not to be compared with the feet of Otero. Ballet dancing dominates the theatre of to-day.

I believe that the modern theatre, the theatre of to-day, the American theatre, is certainly away from high ideals, lofty moral conceptions, elevated sentiments and clean, wholesome living, and, therefore, belongs in the list of doubtful things. I should urge every Christian man or woman to seek their sources of amusement along other lines. The trend is down not up.

Dr. Josiah Strong in one of his books, tells the story that one day Dr. Lyman Beecher visited his son-in-law, Dr. Stowe, in the old house in which Beecher lived, in Cincinnati. Going out on the porch on the side of the house and looking up at the pillars he said to his son-in-law, "Did you ever climb these pillars?" "No," said Professor Stowe. "I did," said the old warrior, "and often." "Why?" "Just for fun," said Dr. Beecher. There are so many things that one can do just for fun and get a great deal out of, that I question whether the Christian man should touch any doubtful thing. I know of at least 100 good books that I want to read; there are some fifty or more historical places within easy reach of New York that I desire to visit;

nature is full of questions I have not had time to answer; I have a host of friends to whom I ~~one~~ call and an evening spent with them, where song, story and good fellowship can be enjoyed. This is better to me than all the theatres in creation. Absolutely there is no excuse in my judgment, for me, with a thousand blessings scattered so lavishly about my feet, for touching anything that has the appearance of evil about it. One's example counts tremendously in these days. The Christian man who says, "I do not go to the theatre," but who apparently has nothing to take its place, and never relaxes, does not commend himself to my judgment. I think the Christian man must show that he has sources of amusement that are exhilarating, and up-lifting and pure and transparent as the water which gushes from the mountain spring. The thirsty world must be given something to drink. There is not a good thing in this world that does not belong to the Christian. It is the morose, surly, half-baked Christian who, while condemning the theatre, has nothing to take its place, that causes the theatre goer to scoff.

(44) What to do with the other fellow is not so easy for me to answer. I find it easy to settle this question for myself. It is not so easy for me to settle it for others who come to me for advice. I am astounded at the narrow range of pleasure of many people. Books have no attraction for them. If they ever hear a good story they soon forget it. Nature is full of all that is attractive, and inspiring and up-lifting, yet awakens in them no responsive echoes. They spell life with only four letters, D-U-T-Y, or six letters, D-R-U-D-G-E. A bright, eager, spirited young man or woman must be given some form of amusement. The great mass of toiling thousands in our huge cities, who labor long hours, live in close, ill-ventilated quarters bearing more than their share of the burdens of life, who is to say that for them the clean, wholesome playhouse may not have its use. Either this, or we must give them something better. Such Institutions as the Museum of Natural History, or Metropolitan Museum of Art, or the many libraries scattered throughout the city, or the Parks, or Recreation Centers, it seems to me that the Christian man should encourage to the ~~ext~~ utmost. If

I should pick out the one thing in the theatre most harmful, it would be *what* *McCaughey* calls unsound morality. Long ago McCaughey wrote of the theatrical world, "Morality constantly enters into that world, a sound morality and unsound morality; the sound morality to be insulted, derided, associated with everything mean and ~~Hate-~~ful; the unsound morality to be set off to every advantage and inculcated by all methods direct and indirect." I believe that this is still true. A relative of mine, who is an occasional frequenter of the theatre, a woman of excellent judgment, and as free from bigotry as anyone I know, said, "My great objection to the theatre is the slur constantly cast upon the whole married relation. Rarely have I attended the theatre but what somewhere in the play love is made light of, and the married relation spoken of slightly." The harmful effects, often unconscious, but none the less real, of all this it seems to me, is the potent argument why a Christian man should place the theatre in the list of doubtful things: but what can he suggest to the other fellows? Here is the rub.

This spring, a gentleman with whom I am well acquainted, visited Japan. He had letters of introduction from the venerable Dr. Hepburn to a prominent Japanese Christian, who was an elder in the First Christian Church with which Dr. Hepburn was connected, in Japan. When my friend met this Godly Japanese elder, he found that he and his family were about to go to the theatre. The elder, a very pious man, explained the reason. The story of the play in brief was as follows:- A young Japanese is sent to America to be educated. He falls in love with an American girl, and marries her. They return to Japan. The young girl is a devout Christian. Recognizing the relation which Japanese custom for centuries has made into a law, she yields entirely her rights and privileges and serves her mother-in-law and all the members of the family. She goes beyond Japanese demands. She is a tireless servant of them all. They begin to inquire the reason and she boldly declares it is because of her faith in Christ. All through the play the conversation dwells on the teachings of

Christianity and their effects on character. After a time the husband is unjustly arrested and sent to prison. Meanwhile, he has been converted. In prison he shows the same patience, the same kindness, the same submission that his wife had evinced in the home. The prisoners are won to Christ. The play ends with an evangelist preaching a twenty minute sermon, which might be preached in any series of Revival Meetings in our own land. This dear old Japanese elder told my friend that thousands of Japanese were ~~being~~ hearing the Gospel in the theatre, who never heard it in any Christian Church.

A few weeks ago 'The Christian Pilgrim,' a dramatization of Bunyan's Allegory, was placed on the Boards in this city. It has now been removed. Apparently it was a failure. I asked a friend who has had much to do with the theatre for the last twenty years, and who saw the play, what in his judgment was the reason of the failure. He replied, "So far as I can judge, there was no player in the entire cast who was able to grasp the real intellectual or spiritual import of Bunyan's Immortal Story." This statement was not made by a prejudiced minister, but by a critic well qualified to pass an opinion.

These two incidents suggest some strange queries. Is it possible that the Japanese who have taught us so many things, will enlighten us on the relation of the Christian to the theatre?